

1. Creative Approach to Audiovisual Production

The foundation of our creative approach is simple: content drives design. That means that we start our creative process by working with our clients and multidisciplinary design teams to first define the themes, main storylines and walk-away messages that are to be conveyed through the audiovisual exhibits.

Face-to-face brainstorming sessions and site visits to the location where the program is to be installed inform our creative process. Experience has taught us that starting the trajectory of project from a firm foundation of clearly-defined client and team objectives is the best way to ensure that those objectives are met.

Then we immerse ourselves in the content, provided either by the client or by doing the research ourselves. Only when we have a thorough understanding of what needs to be conveyed do we start to make decisions about how best to convey it through audiovisual and multimedia design.

We communicate our ideas for media design to the client and creative team via treatments and storyboards. If the exhibit content calls for an immersive media treatment, we create preliminary drawings and sketches for review and comment. Once consensus is reached on the preliminary design, we complete research (content and visual) and develop scripts and shot lists. We have found that detailed storyboards, complete with visuals, sound directions, and script or narrative, are a great tool for insuring the client and creative team have a thorough understanding of how the final program will unfold. And, they are invaluable if the design is complex, interactive, or multi-screen.

We develop production paths for all our projects, identifying any unknowns, potential problems, and unanswered questions. From the production path, we create a detailed production schedule. If the project requires production of multiple videos and/or other AV components, we create a master plan and schedule, coordinating and grouping individual production tasks and deliverables for maximum efficiency. We recognize that strict adherence to a schedule of completion for each component is critical to staying on budget, particularly when the job requires coordination with other vendors or subcontractors. We have yet to miss a deadline!

Our philosophy of clear communication with client and team continues through production and post-production stages. Depending on the complexity of the project and number of media components, we set up a project website for

D. Comprehensive Plan

posting in-progress components such as animation or music samples. We also suggest regularly-scheduled phone conferences as a way to make sure communication is on-going and complete.

If the project requires new videography, we encourage the client to be at the shoots whenever possible. We shoot in HD, standard video, or film. We present rough and final edit reviews in person, interim reviews electronically. If called for by the specifics of the project, we make additional site visits. We coordinate with the fabricator and av installers to insure that what we produce works within their specifications.

While the challenges presented by different projects change, we follow certain guiding principles for all our work:

It's the message not the machine: Our productions range from simple single-screen video programs and kiosk interactives to immersive media environments with multi-screen/multi-media design, including projections onto scrims and screens, special theatrical effects and multi-channel sound. But we believe our work is most successful when the technology is transparent, when visitors walk away talking about what they heard or felt or learned, not about whiz-bang technology that delivered the message.

Part of a greater whole: Occasionally media-based exhibits "are" the show, but more often they provide context, engaging the visitors' senses to motivate them to explore the objects and other elements of a site or exhibition more fully. We strive to provide compelling visitor experiences that expand the visitor's knowledge and support and deepen the visitor understanding and experience of the exhibit or site.

Consider the audience: We identify the target audience for each exhibit early in the design process to insure the videos and interactive programs are age and audience-appropriate in look, complexity, navigation and visitor experience.

Attention to detail: this might go without saying, but the smallest error can derail any project. We are rigorous about checking accuracy of information, proofreading screen text, and clearing all rights. We make sure our clients are partners in the commitment to careful review; our product isn't finished until it is flawless.

Finally, we want our clients to be pleased: we tend to have repeat business with clients and exhibit designers and because what you read are not just words - we stand by the principles stated here.

2. Management and Capability

Production capabilities: the amount and type of production required by typical NPS projects can be handled in-house at our facility by the RBH production team. We have over thirty years of media production experience and can provide full service preproduction/production/post production for audiovisual programs; motion graphics and animation production; graphic and content production for touch screen interactives, audio recording and soundtrack production, and special effects design and production. Pre-production and post-production is performed at our facility.

RBH is a hands-on organization so the principles, Nancy Haffner and Steve Brosnahan, assume multiple responsibilities. For each project we assemble a team, matching the size of the team to the size of the project. By working on a team basis, we can expand or contract the team from a pool of talent we have worked with over the years to meet the particular needs and schedule of the project.

Lines of Authority: We work on an integrated team structure; the lines of authority are simple: all team members are answerable to Nancy Haffner and Steve Brosnahan as Producer and Director/Producer-Director. Pre-production and post-production is performed at here so oversight and direction happens on a daily basis. Any work that is produced off-site is subject to scheduled progress reviews.

Staffing Capability: our teams consist of RBH staff and part time independent contractors who have worked on various RBH projects for many years. In this way we keep our overhead reasonable as is reflected in our rates. If additional staffing is required, we draw from a large pool of associate producers, writers, camera operators, lighting specialists, professional photographers, video editors, animators, and graphic artists with whom we have a work history. Our procedure would be at the outset to assess the needs of the specific project, determine whether our core team has the sufficient manpower to fulfill those needs within the time frame. If the team is not large enough, or if the project requires specialized talent, we would identify two or three candidates for each specific task and submit their qualifications to the NPS for selection and approval, and expand the team accordingly.

Methodology:

- Updated workplans: we create work plan spreadsheets for each audiovisual component. These include columns for identifying tasks,

D. Comprehensive Plan

responsible individuals, status, problems, notes. These are the roadmap for production and are the basis for weekly production meetings. The workplans are updated as needed, usually on a bi-weekly or monthly basis.

- Production meetings: we hold weekly meetings with team members working on specific areas of the project. We also schedule production meetings with the full team on an as-needed basis so the team members are aware of the status of all areas of production. We schedule client conference calls on a regular basis to keep our clients up to speed throughout all phases of a project.
- Handling multiple projects: As a rule we do not take on more work than we can handle given the hands-on nature of our management style. However, projects do get delayed, causing unanticipated scheduling conflicts. Because we work on a team basis, under those circumstances, we pull together multiple teams working at the same time. When we have multiple teams, we hire an associate producer/project manager for each, who is then answerable to Nancy Haffner and Steve Brosnahan. If there are overlapping scheduling issues relative to production equipment, we hire independent videographers and video editors who have their own equipment.
- Staying within cost constraints: we budget very carefully at the start of projects; we are as detailed and realistic as possible, including identifying any unknowns and accurately assessing the time necessary for every task. We track costs and hours during production. Most of our contracts are on a fixed-fee basis so working within cost constraints is the norm.
- Quality assurance: our management style is defined by communication, internal and external. We keep clients apprised of production as it happens with regularly scheduled reviews of all phases and elements of development and production (scripts, graphic samples, preliminary and final interactive design, sample video assemblies, rough and fine edits etc.) The RBH Producer and Creative Director are involved in all reviews, to insure the quality of the products and also that the messages and themes of the exhibit are maintained. This also means that problems are identified early on.
- Problem-solving: through our workplans, strong communication skills and hands on management, we usually can anticipate problems before they become crises. The correction is defined by the problem: we analyze the problem and take appropriate steps to correct it, including making

D. Comprehensive Plan

changes in design or format, retesting outcomes, prototyping etc. We also assess the human element and change personnel if need be.

- Subcontractors: Should a specific project require specialized services, or should the schedule be such that we would need to pull together a second production team, we would submit the names, resumes and other pertinent information to the NPS for approval in subcontracting. RBH would provide all oversight and supervision of subcontractors to insure performance is consistent with components produced in-house by RBH. The subcontractor representative would report to the Producer, Nancy Haffner. The subcontractor would submit preliminary and final media elements (animation, rough video assemblies, rough edits, fine edits, preliminary sound mixes, final mixes etc.) to RBH first for review before client review.

3. Typical Media Workplan for NPS Sites

Development

- Attend kick-off meetings with NPS staff and any other members of a creative team to detail, define, and develop content and direction
- Tour the specific NPS site with NPS staff to understand from a Parks perspective the inherent messages and themes of the site; become familiar with any challenges the site presents
- Review visual and content material provided by NPS
- Provide additional preliminary content and visual research as needed
- Write show treatment(s) and submit for review
- Develop the treatments into preliminary scripts/storyboards, submit for review
- Provide software/hardware coordination

Production Services

Pre-production:

- Develop preliminary schedule and/or work plan(s)
- Assemble production team, either film or video, tailored to the specific needs of the project
- Write final scripts; submit for review
- Detail final storyboards; submit for review
- Transfer or digitize extant source material as needed
- Schedule location videography as needed
- Provide costume and scenic design as needed

D. Comprehensive Plan

- Audition talent and submit selects for approval
- Design preliminary sound track, submit audio samples for proposed narrator and character voices, and for original score
- Develop preliminary motion and other graphic treatments and submit for review
- Develop graphic samples in coordination with exhibit design graphic standard
- Develop shot lists for location videography, as needed
- Research stock footage or stills as needed
- Provide software/hardware coordination

Production

- Build/procure costumes, set and props as needed
- Shoot location videography at NPS site or other appropriate locations, as needed (crew size tailored to project)
- Shoot on-camera documentary interviews as needed
- Shoot studio videography as needed
- Record oral histories and/or documentary sound as needed
- License stock footage and/or images
- Commission original score, as needed
- Research stock music and sound effects, as needed
- Create animation (2D or 3D) and/or motion graphics as needed

NOTE: Alternately, if the project is shot on film, it would be transferred to the appropriate “off-line” format, via Telecine, for editing, then “on-lined” for final output back to film or other desired delivery format.

Post Production (video):

- Record scratch track narration, as needed
- Record character voices, as needed
- Edit video to rough edit level and submit for review
- Revise rough edit per client comments
- Submit fine edit for review
- Rough mix for music/soundtrack, submit for review
- Record final narration, as needed
- Lay in final soundtrack mix and sweetening
- Review final program(s)
- Provide open or closed captioning, as needed
- Output show to technical specifications
- Provide post production documentation

Rights in Data Clause:

It is our understanding that the National Park Service ("The Government") holds unlimited rights to any media produced and delivered under an NPS production contract. As producers, we understand that we hold no rights over the final product, irregardless of format: the Government owns the finished material and can use, disclose, reproduce and prepare derivative works, distribute copies to the public, and perform publicly and display publicly, in any manner and for any purpose this product without permission from us. We would grant to the Government, and others acting in its behalf, full copyright to the audiovisual programs produced under the contract: a paid-up, nonexclusive, irrevocable, worldwide license for all the aforementioned uses.

We also understand that, holding no further rights, we cannot use, release, reproduce, distribute, or publish any data first produced in the performance of the contract without written permission of the Contracting Officer.

Finally, we agree to indemnify the Government and its officers, agents, and employees acting for the Government against any liability, including costs and expenses, incurred as the result of the violation of trade secrets, copyrights, or right of privacy or publicity, arising out of the creation, delivery, publication, or use of any data furnished under this contract; or any libelous or other unlawful matter contained in such data.